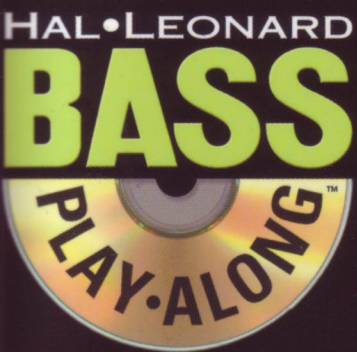


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VOL. 10

# JIMI HENDRIX EXPERIENCE SMASH HITS

Play all 12 Songs with Tab and Sound-alike CD Tracks

Purple Haze

Fire

The Wind Cries Mary

Can You See Me?

Hey Joe

All Along the Watchtower

Stone Free

Crosstown Traffic

Manic Depression

Remember

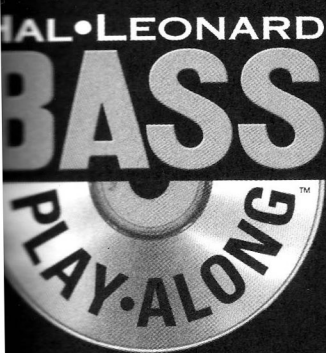
Red House

Foxy Lady



HAL•LEONARD®





# **JIMI HENDRIX EXPERIENCE**

## **SMASH HITS**

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# Purple Haze

Words and Music by Jimi Hendrix

## Intro

Moderate Rock ♩ = 106

N.C.(E5)

Play 3 times

Intro guitar and bass notation. The guitar part is in bass clef, 4/4 time, with a key signature of one sharp (F#). It consists of a single note (F#) on the first string, played four times in a row. The bass part is in bass clef, 4/4 time, with a key signature of one sharp (F#). It consists of a single note (F#) on the first string, played four times in a row. The notation is repeated three times.

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Intro guitar and bass notation. The guitar part is in bass clef, 4/4 time, with a key signature of one sharp (F#). It consists of a single note (F#) on the first string, played four times in a row. The bass part is in bass clef, 4/4 time, with a key signature of one sharp (F#). It consists of a single note (F#) on the first string, played four times in a row. The notation is repeated three times.

Verse guitar and bass notation. The guitar part is in treble clef, 4/4 time, with a key signature of one sharp (F#). It consists of a single note (F#) on the first string, played four times in a row. The bass part is in bass clef, 4/4 time, with a key signature of one sharp (F#). It consists of a single note (F#) on the first string, played four times in a row. The notation is repeated three times.



E7#9 G A E7#9

Late - ly things, they don't seem the same. Act - in' fun - ny, but I

7 7 7 0 7 3 3 3 3 5 5 5 4 5 7 7 7 7 7 7 7

G A N.C.(E5)

don't know why. S'cuse me \_\_\_\_\_ while I kiss the sky.

3 3 3 3 5 5 4 5 7 9 7 5

Verse

E7#9 G A

2. Pur-ple haze \_ all a - round. \_

14 12 17 14 12 17 7 7 7 7 7 7 7 3 3 3 3 5 5 4 4 5 5

E7#9 G A E7#9

Don't know if I'm com - in' up or down. Am I hap - py or

7 7 7 7 7 7 7 7 3 3 3 3 3 5 5 4 5 5 7 7 7 7 7 7

G A N.C.(E5)

in mis-er - y? What - ev - er it is, \_\_\_ that girl put a spell on me. \_\_\_

3 3 3 3 5 4 5 7 9 7 5

(A) (B)

Help me! Help me!

14 12 17 14 12 17 5 5 5 5 5 5 7 7 7 7 7 7

Guitar Solo

(D) N.C.(E7#9) (F#5) (D5)

Oh, \_\_\_ no, \_\_\_ no!

5 5 5 5 5 5 6 0 7 7 7 7 7 8 9 9 5 5 5 5 6

(E7#9) (F#5) (D5) (E7#9)

7 7 7 7 7 7 7 9 9 5 5 5 5 6 7 7 7 7 7 0 0



(F#5) (D5) (E7#9) (F#5) (D5)

# Interlude

N.C.(E5)

# Verse

E7#9

E7#9 G A E7#9

don't know if it's — day or night. You got me blow - ing,

7 7 7 7 7 7 7 7 | 3 3 3 3 5 5 4 5 | 7 7 7 7 / 7 7 7 7 7

G A N.C.(E5)

blow-ing my mind. — Is it to - mor - row or just the end of time?

3 3 3 3 5 4 5 | 7 | / 9 7 5

Outro A Bsus4

Ooh. — Help me.

/ 14 12 17 / 14 12 17 || 5 5 5 5 5 7 | / 7 7 7 7 7 7 7

D5 E7#9 N.C.(F#5) (D5)

Ahh, yeah. — Pur-ple haze, — yeah. Oh, no, —

7 | 5 5 5 5 5 6 | 0 7 7 0 7 7 | 7/9 7/9 7/9 7/9 5 5 6

(E7#9) (F#5) (D5) (E7#9)

no. — Spoken: Oh, — help me. Tell me, ba-by, tell me! I  
(Pur - ple haze.)

7 7 0 7 0 7 0 7/9 9 9 5 5 5 6 6 7 7 7 7 0 0 7 7

(F#5) (D5) (E7#9) (F#5) (D5)

can't go on like this. You're mak - in' me blow my mind. Ma-ma.  
(Pur - ple haze.)

5 3 9 9 5 5 5 6 6 7 7 7 7 7 7 9 9 5 5 5 6

*Begin fade*

(E7#9) (F#5) (D5) (E7#9)

No, no. No. No, — it's pain - ful, ba - by...  
(Pur - ple haze.) (Pur - ple haze.)

0 7 0 0 0 7 7 9 9 5 5 5 6 0 7 7 0 7 7

(F#5) (D5) (E7#9) (F#5) (D5) *Fade out*

Pur - ple haze.

9 9 5 5 5 6 0 7 7 0 7 7 9 9 5 5 5 6



# Fire

Words and Music by Jimi Hendrix

## Intro

Moderately fast Rock ♩ = 150

N.C.

*mf*

(D)

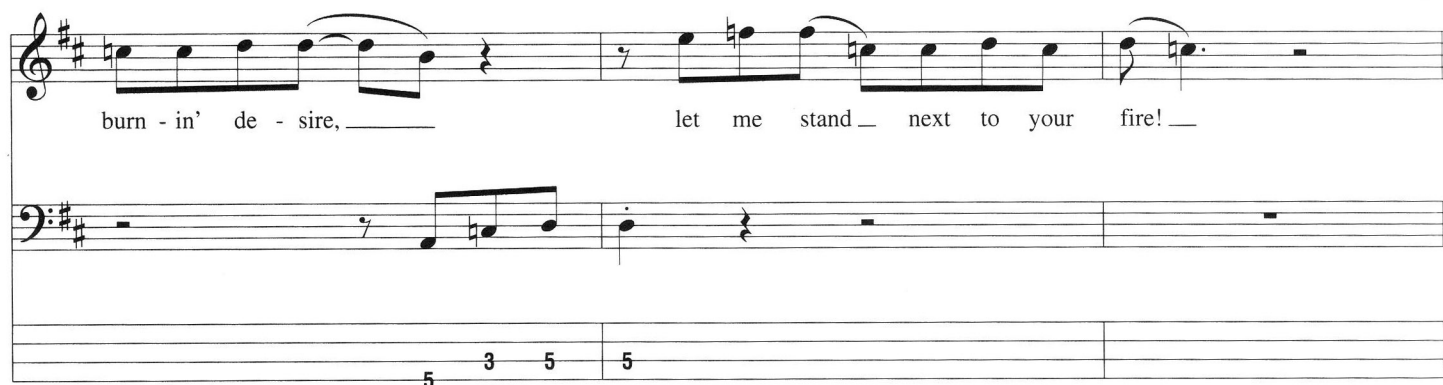
Al - right! \_ Now dig this, ba - by!

## Verse

N.C.(D)

1. You don't care for me, I don't, a, care a - bout \_ that. You  
2. See additional lyrics

got a new fool, \_ ha, I like it like \_ that. I have \_ on - ly one, a,



burn - in' de - sire, \_\_\_\_\_ let me stand \_ next to your fire! \_

5 3 5 5

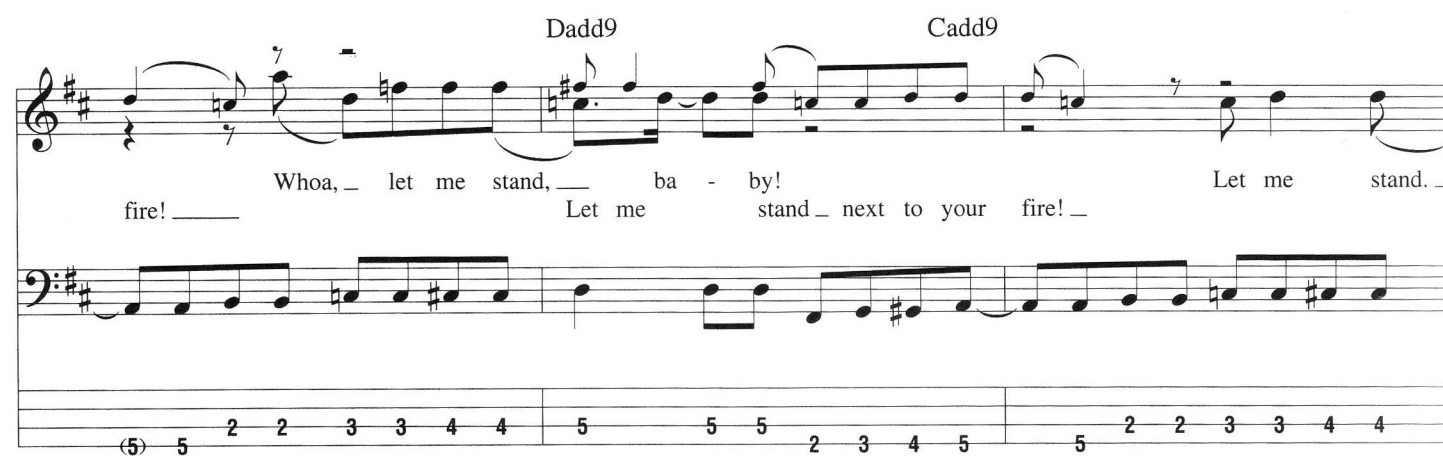
## Chorus



Dadd9 Cadd9 Dadd9 Cadd9

(Let me stand \_ next to your fire! \_ Hey! Let me stand \_ next to your fire! Let me stand \_ next to your

5 5 5 2 3 4 5 5 2 2 3 3 4 4 5 5 5 2 3 4 5



Dadd9 Cadd9

fire! \_ Whoa, \_ let me stand, \_ ba - by! Let me stand \_ next to your fire! \_ Let me stand. \_

(5) 5 2 2 3 3 4 4 5 5 5 2 3 4 5 5 2 2 3 3 4 4



Dadd9 Cadd9 N.C.(D)

Let me stand \_ next to your fire! \_ Yeah, \_ ba - by! Lis-ten here, ba - by.

5 5 5 2 3 4 5 5 2 2 3 3 4 4 5

and stop act - in' so cra - zy. 2. You say your

5 3 5 5 5 3 5

⊕ Coda

Chorus

Mss - sta! Yeah! Let me stand, -  
(Let me stand next to your fire!)

Dadd9 Cadd9

5 5 5 2 3 4 5 5 2 2 3 3 4 4

ba - by! Let me stand next to your fire! Let me stand! Let me stand next to your

Dadd9 Cadd9 Dadd9 Cadd9

5 5 5 2 3 4 5 5 2 2 3 3 4 4 5 5 5 2 3 4 5

Oh, let me stand! Ow!  
fire! Let me stand next to your fire!)

Dadd9 Cadd9

(5) 5 2 2 3 3 4 4 5 5 5 2 3 4 5 5 2 2 3 3 4 4

# Bridge

**D** **Cadd9**

Oh! — Move o - ver, — Rov - er, — and let Jim - i take

**A**

o - ver! Yeah, you know what I'm talk - in' a - bout!

## Guitar Solo

N.C.(E)

**C**

Yeah! — Get on with it, ba - by!



# Interlude

N.C.

Spoken: That's what I'm talkin' a - bout. \_

(D)

Now, dig this!

Ha!

# Verse

N.C.(D)

Now lis - ten, ba - by!

3. You try to

give me your mon-ey,

you bet - ter

save it, babe, save it for \_\_\_ your \_\_\_ rain - y day. \_\_\_

I have on - ly one, a, burn - in' de - sire, \_\_\_ let me stand \_\_\_ next to your

**Chorus**  
Dadd9

fire, \_\_\_ ha! (Let me stand \_\_\_ next to your fire! \_\_\_ Uh, let me stand! \_\_\_

Ow!

Let me stand \_\_\_ next to your fire! \_\_\_ Oh, let me stand, \_\_\_ ba - by! Let me stand \_\_\_ next to your

Dadd9

Cadd9

fire! \_\_ I ain't gon-na do you no harm. \_\_ Let me stand \_ next to your fire!) \_\_\_\_ Ow!

(5) 5 2 2 3 3 4 4 5 5 5 2 3 4 5 5 2 2 3 3 4 5

## Outro

N.C.(E)

Yeah! \_\_ You bet-ter move o-ver,

7 7 7 4 5 6 7 7 4 4 5 5 6 6 7 7 7 4 5 6 7

(D)

ba - by! I ain't gon-na hurt ya. ba - by!

(7) 7 4 4 5 5 7 3 5 5 5 2 3 4 5 5 2 2 3 3 4 4

(E)

Ah, \_\_ I ain't talk with your ol' la-dy. Ow!

5 5 5 2 3 4 5 5 2 2 3 3 4 5 7 7 7 4 5 6 7

*Begin fade*

Ah, — yes, this is Jim - i talk-in' to you!

(D)

Yeah, \_ ba - by!

5 3 5 5 5 5 5 2 3 4 5

*Fade out*

The musical score for "The Bird Song" is presented in three systems. The first system shows the treble staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody begins with a whole rest, followed by a quarter rest, then a triplet of eighth notes (D4, E4, F#4), another triplet of eighth notes (G#4, A4, B4), and finally a whole note (C5). The lyrics "Do, do, do, do, do, do!" are aligned under the notes. The second system shows the bass staff with a key signature of three sharps. The accompaniment consists of eighth and sixteenth notes, including a triplet of eighth notes (D3, E3, F#3) and a triplet of sixteenth notes (G#3, A3, B3). The third system shows a guitar accompaniment line with a key signature of three sharps. The fret numbers are: (5) 5 7 4 4 5 5 | 7 7 7 4 5 6 7 | 7 4 4 5 5 6 6.

### Additional Lyrics

2. You say your mum ain't home, it ain't my concern.  
Just, a, play with me and you won't get burned.  
I have only one, a, itchin' desire,  
Let me stand next to your fire!

# The Wind Cries Mary

Words and Music by Jimi Hendrix

## Intro

Freely ♩ = 70

Chords: Eb5 E5 F5 Eb/G E/G# F/A Eb5 E5 F5

*mf*

## Verse

Moderately slow Rock ♩ = 78

Chords: Eb/G E/G# F/A C Bb F

1. Af - ter all the jacks — are in their box - es, and the

Chords: C Bb F C Bb

clowns have all — gone to bed, — you can hear hap - pi - ness stag - ger - ing — on

Chords: F G Bb Eb5 E5 F5

down the street, — foot - prints dressed in red. — And the



G Bb Eb5 E5 F5 Eb/G E/G# F/A

wind — whis-pers Mar - y.

5 5 5 5 5 5 1 1 1 1 1 1 8 9 10

Verse C Bb F C Bb

2. A broom is drear-i - ly sweep-ing up the bro - ken piec - es of yes - ter - day's life.

3 3 2 1 0 1 3 3 3 3 5 3 3 2 1 0 1

F C Bb F

Some-where a queen is weep-ing, some-

3 3 3 3 3 3 5 3 3 2 1 0 0 1 3 3 3 3 3

G Bb Eb5 E5 F5 G Bb

where a king has no wife. And the wind, it cries

5 5 5 5 5 5 1 1 1 1 1 1 8 9 10 5 5 5 5 5 1 1 1 1 1 1

## Guitar Solo

Eb5 E5 F5 Eb/G E/G# F F Eb  
 Mar - y.  
 8 9 10 1 3 3 3 3 3 1 1 1

N.C.(Bb) (Ab) F Eb N.C.(Bb) (Ab)

The bass line is written on a single staff with a key signature of one flat (Bb) and a common time signature (C). The melody consists of eighth and sixteenth notes, often beamed together in groups of four. The notes are: Bb2, Ab2, Gb2, F2, E2, D2, C2, Bb1, Ab1, Gb1, F1, E1, D1, C1, Bb0, Ab0, Gb0, F0, E0, D0, C0, Bb-1, Ab-1, Gb-1, F-1, E-1, D-1, C-1, Bb-2, Ab-2, Gb-2, F-2, E-2, D-2, C-2, Bb-3, Ab-3, Gb-3, F-3, E-3, D-3, C-3, Bb-4, Ab-4, Gb-4, F-4, E-4, D-4, C-4, Bb-5, Ab-5, Gb-5, F-5, E-5, D-5, C-5, Bb-6, Ab-6, Gb-6, F-6, E-6, D-6, C-6, Bb-7, Ab-7, Gb-7, F-7, E-7, D-7, C-7, Bb-8, Ab-8, Gb-8, F-8, E-8, D-8, C-8, Bb-9, Ab-9, Gb-9, F-9, E-9, D-9, C-9, Bb-10, Ab-10, Gb-10, F-10, E-10, D-10, C-10, Bb-11, Ab-11, Gb-11, F-11, E-11, D-11, C-11, Bb-12, Ab-12, Gb-12, F-12, E-12, D-12, C-12, Bb-13, Ab-13, Gb-13, F-13, E-13, D-13, C-13, Bb-14, Ab-14, Gb-14, F-14, E-14, D-14, C-14, Bb-15, Ab-15, Gb-15, F-15, E-15, D-15, C-15, Bb-16, Ab-16, Gb-16, F-16, E-16, D-16, C-16, Bb-17, Ab-17, Gb-17, F-17, E-17, D-17, C-17, Bb-18, Ab-18, Gb-18, F-18, E-18, D-18, C-18, Bb-19, Ab-19, Gb-19, F-19, E-19, D-19, C-19, Bb-20, Ab-20, Gb-20, F-20, E-20, D-20, C-20, Bb-21, Ab-21, Gb-21, F-21, E-21, D-21, C-21, Bb-22, Ab-22, Gb-22, F-22, E-22, D-22, C-22, Bb-23, Ab-23, Gb-23, F-23, E-23, D-23, C-23, Bb-24, Ab-24, Gb-24, F-24, E-24, D-24, C-24, Bb-25, Ab-25, Gb-25, F-25, E-25, D-25, C-25, Bb-26, Ab-26, Gb-26, F-26, E-26, D-26, C-26, Bb-27, Ab-27, Gb-27, F-27, E-27, D-27, C-27, Bb-28, Ab-28, Gb-28, F-28, E-28, D-28, C-28, Bb-29, Ab-29, Gb-29, F-29, E-29, D-29, C-29, Bb-30, Ab-30, Gb-30, F-30, E-30, D-30, C-30, Bb-31, Ab-31, Gb-31, F-31, E-31, D-31, C-31, Bb-32, Ab-32, Gb-32, F-32, E-32, D-32, C-32, Bb-33, Ab-33, Gb-33, F-33, E-33, D-33, C-33, Bb-34, Ab-34, Gb-34, F-34, E-34, D-34, C-34, Bb-35, Ab-35, Gb-35, F-35, E-35, D-35, C-35, Bb-36, Ab-36, Gb-36, F-36, E-36, D-36, C-36, Bb-37, Ab-37, Gb-37, F-37, E-37, D-37, C-37, Bb-38, Ab-38, Gb-38, F-38, E-38, D-38, C-38, Bb-39, Ab-39, Gb-39, F-39, E-39, D-39, C-39, Bb-40, Ab-40, Gb-40, F-40, E-40, D-40, C-40, Bb-41, Ab-41, Gb-41, F-41, E-41, D-41, C-41, Bb-42, Ab-42, Gb-42, F-42, E-42, D-42, C-42, Bb-43, Ab-43, Gb-43, F-43, E-43, D-43, C-43, Bb-44, Ab-44, Gb-44, F-44, E-44, D-44, C-44, Bb-45, Ab-45, Gb-45, F-45, E-45, D-45, C-45, Bb-46, Ab-46, Gb-46, F-46, E-46, D-46, C-46, Bb-47, Ab-47, Gb-47, F-47, E-47, D-47, C-47, Bb-48, Ab-48, Gb-48, F-48, E-48, D-48, C-48, Bb-49, Ab-49, Gb-49, F-49, E-49, D-49, C-49, Bb-50, Ab-50, Gb-50, F-50, E-50, D-50, C-50, Bb-51, Ab-51, Gb-51, F-51, E-51, D-51, C-51, Bb-52, Ab-52, Gb-52, F-52, E-52, D-52, C-52, Bb-53, Ab-53, Gb-53, F-53, E-53, D-53, C-53, Bb-54, Ab-54, Gb-54, F-54, E-54, D-54, C-54, Bb-55, Ab-55, Gb-55, F-55, E-55, D-55, C-55, Bb-56, Ab-56, Gb-56, F-56, E-56, D-56, C-56, Bb-57, Ab-57, Gb-57, F-57, E-57, D-57, C-57, Bb-58, Ab-58, Gb-58, F-58, E-58, D-58, C-58, Bb-59, Ab-59, Gb-59, F-59, E-59, D-59, C-59, Bb-60, Ab-60, Gb-60, F-60, E-60, D-60, C-60, Bb-61, Ab-61, Gb-61, F-61, E-61, D-61, C-61, Bb-62, Ab-62, Gb-62, F-62, E-62, D-62, C-62, Bb-63, Ab-63, Gb-63, F-63, E-63, D-63, C-63, Bb-64, Ab-64, Gb-64, F-64, E-64, D-64, C-64, Bb-65, Ab-65, Gb-65, F-65, E-65, D-65, C-65, Bb-66, Ab-66, Gb-66, F-66, E-66, D-66, C-66, Bb-67, Ab-67, Gb-67, F-67, E-67, D-67, C-67, Bb-68, Ab-68, Gb-68, F-68, E-68, D-68, C-68, Bb-69, Ab-69, Gb-69, F-69, E-69, D-69, C-69, Bb-70, Ab-70, Gb-70, F-70, E-70, D-70, C-70, Bb-71, Ab-71, Gb-71, F-71, E-71, D-71, C-71, Bb-72, Ab-72, Gb-72, F-72, E-72, D-72, C-72, Bb-73, Ab-73, Gb-73, F-73, E-73, D-73, C-73, Bb-74, Ab-74, Gb-74, F-74, E-74, D-74, C-74, Bb-75, Ab-75, Gb-75, F-75, E-75, D-75, C-75, Bb-76, Ab-76, Gb-76, F-76, E-76, D-76, C-76, Bb-77, Ab-77, Gb-77, F-77, E-77, D-77, C-77, Bb-78, Ab-78, Gb-78, F-78, E-78, D-78, C-78, Bb-79, Ab-79, Gb-79, F-79, E-79, D-79, C-79, Bb-80, Ab-80, Gb-80, F-80, E-80, D-80, C-80, Bb-81, Ab-81, Gb-81, F-81, E-81, D-81, C-81, Bb-82, Ab-82, Gb-82, F-82, E-82, D-82, C-82, Bb-83, Ab-83, Gb-83, F-83, E-83, D-83, C-83, Bb-84, Ab-84, Gb-84, F-84, E-84, D-84, C-84, Bb-85, Ab-85, Gb-85, F-85, E-85, D-85, C-85, Bb-86, Ab-86, Gb-86, F-86, E-86, D-86, C-86, Bb-87, Ab-87, Gb-87, F-87, E-87, D-87, C-87, Bb-88, Ab-88, Gb-88, F-88, E-88, D-88, C-88, Bb-89, Ab-89, Gb-89, F-89, E-89, D-89, C-89, Bb-90, Ab-90, Gb-90, F-90, E-90, D-90, C-90, Bb-91, Ab-91, Gb-91, F-91, E-91, D-91, C-91, Bb-92, Ab-92, Gb-92, F-92, E-92, D-92, C-92, Bb-93, Ab-93, Gb-93, F-93, E-93, D-93, C-93, Bb-94, Ab-94, Gb-94, F-94, E-94, D-94, C-94, Bb-95, Ab-95, Gb-95, F-95, E-95, D-95, C-95, Bb-96, Ab-96, Gb-96, F-96, E-96, D-96, C-96, Bb-97, Ab-97, Gb-97, F-97, E-97, D-97, C-97, Bb-98, Ab-98, Gb-98, F-98, E-98, D-98, C-98, Bb-99, Ab-99, Gb-99, F-99, E-99, D-99, C-99, Bb-100, Ab-100, Gb-100, F-100, E-100, D-100, C-100, Bb-101, Ab-101, Gb-101, F-101, E-101, D-101, C-101, Bb-102, Ab-102, Gb-102, F-102, E-102, D-102, C-102, Bb-103, Ab-103, Gb-103, F-103, E-103, D-103, C-103, Bb-104, Ab-104, Gb-104, F-104, E-104, D-104, C-104, Bb-105, Ab-105, Gb-105, F-105, E-105, D-105, C-105, Bb-106, Ab-106, Gb-106, F-106, E-106, D-106, C-106, Bb-107, Ab-107, Gb-107, F-10

F Eb N.C.(Bb) (Ab) G

The first system of the musical score for 'The Girl on the Boat' is shown. It features a bass clef and a key signature of one flat (Bb). The melody is written on a single staff. Above the staff, the chords F, Eb, N.C.(Bb), (Ab), and G are indicated. The melody consists of eighth and sixteenth notes, with some triplets. Below the staff, there are two lines of fingering numbers: the first line contains '3 3 3 3 3 3 3 1 1 1' and the second line contains '1 1 3 5 5 4 4 3 1'. The system ends with a double bar line.

Musical notation for the bass line of "The Sound of Silence". The notation is in 4/4 time and features three measures. The first measure is in the key of B-flat major (Bb) and contains a sequence of eighth notes: B1, A1, G1, F1, E1, D1, C1, B0. The second measure is in the key of D-flat major (Db) and contains a sequence of eighth notes: D1, C1, B0, A0, G0, F0, E0, D0. The third measure is in the key of F major (F) and contains a sequence of eighth notes: F1, E1, D1, C1, B0, A0, G0, F0. Below the staff, the fingerings are indicated: 1 1 1 1 1 1 1 1 1 1 1 1 for the first measure, 4 4 4 4 4 4 4 4 4 4 4 4 for the second measure, and 3 3 3 3 3 3 3 3 for the third measure.

## Verse

3. The traf-fic lights, they turn, uh, blue to - mor - row, \_ and

C B $\flat$  F C B $\flat$

shine their emp-ti-ness down \_ on my bed. \_ The ti-ny is - land \_ sags down -

3 3 2 1 0 1 3 3 3 3 5 3 3 3 3 2 1 1 1 0 1

F G B $\flat$  E $\flat$ 5 E5 F5

- stream \_ 'cos the life that lived \_ is, is dead. \_ And the

3 3 3 3 3 5 5 5 5 5 5 5 1 1 1 1 1 1 8 6 9 7 10 8

G B $\flat$  E $\flat$ 5 E5 F5 E $\flat$ /G E/G $\sharp$  F/A

wind \_ screams Mar - y.

5 5 5 5 5 5 5 1 1 1 1 1 1 1 8 6 9 7 10 8

Verse

C B $\flat$  F C B $\flat$

4. Uh, will the wind \_ ev-er re-mem-ber \_ the names \_ it has blown \_ in the past? \_

3 3 3 2 1 0 1 3 3 3 3 3 3 3 3 1 3 3 3 3 2 1 0 1



# Can You See Me?

Words and Music by Jimi Hendrix

## Intro

Moderate Rock ♩ = 132

Chords: F# A F# E

*mf*

TAB: 4 4 4 4 2 2 4 4 4 4 2 2

Chords: F# A F# E F# N.C.

TAB: 4 4 4 4 2 2 4 4 4 4 2 3 4

## Verse

B5

1. Uh, can you see \_\_\_\_\_ me, \_\_\_\_\_ yeah,  
2. See additional lyrics

TAB: 2 2 0 2 0 2 0

Chords: F# A

3

beg - ging you \_\_\_\_\_ on my knee?

TAB: 2 0 2 0 2 0 2 2 4 4 4 4 2 4 2



F# E F# A F# E

Whoa, yeah! \_\_\_\_ Can you see \_

4 4 4 4 2 2 3 4 4 4 4 2 4 2 4 4 4 4 2 4 2

B5

\_\_\_\_ me, ba - by, beg - ging please \_\_\_\_ don't leave? \_

2 2 0 2 0 2 0 2 0 2 0 2 0 2 2

F# A F# E F# A

\_\_\_\_ Al - right?

4 4 4 4 2 4 2 4 4 4 4 2 2 3 4 4 4 4 2 4 2

F# E C# B N.C.

If you can see me do - ing that, you can see in the fu - ture of a

4 4 4 4 2 4 2 4 3 4 4 4 4 0 2

1. F# A B A F# C#7#9 F# N.C.

thou - sand years.

2. F# C#7#9 F#

2. Uh, can you hear

Guitar Solo

G F# G

F# G F#

Ah, yeah!

G F#

3. Ooh! Uh, can you hear

4 4 4 4 4 4 5 5 5 5 2 4

Verse  
B5

me sing - ing this — song to

2 2 0 2 0 2 0 2 0 2 0 2 2

F# A F# E

you? Spoken: Ah, — you bet - ter o - pen up your —

4 4 4 4 2 4 2 4 4 4 4 2 2 3

F# A F# E

— ears, — ba - by! Can you hear —

4 4 4 4 2 4 2 4 4 4 4 2 4 2

B5

me, ba - by, sing - ing this song to

2 2 0 2 0 2 0 | 2 0 2 0 2 0 2 2

F# A F# E F# A

you? Ah, shucks!

4 4 4 4 2 4 2 | 4 4 4 4 2 2 3 | 4 4 4 4 2 4 2

F# E C# B N.C.

If you can hear me sing, you bet - ter come home like you

4 4 4 4 2 4 2 | 4 3 4 4 4 4 0 | 2

F# A B A F# C#7#9

s'pose to do.

4 2 4 2 | 4 2 4 4 4 4 4 4

F# N.C. Outro  
B5

Ah, heh! Can you see me?

4 2 2 0 2 0 2 0

F# A

Hey, hey!

2 0 2 0 2 0 2 2 4 4 4 4 2 4 2

F# E B5

I don't believe you can see me.

4 4 4 4 2 2 2 0 2 0 2 0

F# A

Whoa, yeah.

2 0 2 0 2 0 2 2 4 4 4 4 2 4 2

F# E B5



# Hey Joe

Words and Music by Billy Roberts

## Intro

Moderately slow Rock ♩ = 82

N.C.

## Verse

C5

G

1. Hey, — Joe, —

D

A5

E

uh, where you go - in' with that gun in your hand?

C

Gadd9

D5

A5

E

Hey, — Joe, I said, where you go - in' with that gun in your hand? \_ Al - right.

C5 Gadd9

I'm go - in'down to shoot my old la - dy, —

7 7 7 7 7 7 3 3 3 2 2 3

D Aadd9 E

you know I caught her mess-in' 'round — with an - oth - er man.

5 5 5 5 5 5 6 7 7 7 5 7 5 6

C Gadd9

Yeah! I'm go - in'down to shoot my old la - dy,

7 7 7 7 7 7 7 7 7 7 3 3 3 2 2 3

D A E

you know I caught her mess-in' 'round with an - oth - er man. — Huh! And that ain't

5 5 5 5 5 5 4 4 5 7 7 7 7 5 7 5 6



E

mess-in' 'round town. \_

C Gadd9 D A

Uh, yes, I did, I shot her,

you know I caught my old la - dy mess-in' 'round

E E7

town. \_

And I gave her the gun, I shot her! \_

**Guitar Solo**

C Gadd9 D A E N.C.

Al - right! \_

E E7 C Gadd9

Shoot her one more time a - gain, - ba - by!

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 3 3 3 3 3 2 2 3

Dsus4 A N.C. E7

Yeah!

5 5 5 5 4 4 5 7 7 7 7 7 7 5 7 5 5

Interlude  
N.C.(C) (G)

Ah, dig it! Ah!

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 3 0 1 2 3 2 3 4

(D) (A) E

Ah!

5 2 3 4 5 4 5 6 7 7 7 5 7 5 6

Verse

C

G

Ooh, al - right! \_

3. Hey, \_ Joe, said now,

7 7 7 7 7 7 7 7 7 7 5/7 7 7 7 5/7 7 7 7 3 3 3 3 3 3 3 2 2 3

D

A

E7

uh, where you gon-na run to now, \_ where you gon - na run to? \_ Yeah.

5 5 5 5 5 4 4 5 7 7 7 7 7 7 7 5 5 6 7 7 7 7 7 7 5/7 7 7 5/7 7 7

C

Gadd9

D

A

E

Hey, \_ Joe, \_ I said, where you gon-na run \_ to now, \_ where you, where you gon-na

3 3 3 3 2 2 3 5 5 5 5 5 5 4 4 5 7 7 7 7 7 7 7 7 7 7

N.C.

C

Gadd9

go? Well, dig it! I'm go-in' way down south. \_

7 7 7 7 7 7 7 7 7 7 7 7 7 7 3 3 3 3 3 3 2 2 3



D A E N.C.

way down \_\_\_\_\_ to Mex - i - co way! \_\_\_\_\_

5 5 5 5/7 5 5 4 4 5 7 7 7 7 7 7 5 7 5 6

E N.C.(C) (G)

Al - right! \_\_\_\_\_ I'm go - in' way down south, \_\_\_\_\_

5/7 7 7 5/7 7 7 5/7 7 7 7 7 3 0 1 2 3 2 3 4

(D) (A) E

way down \_\_\_\_\_ where I \_\_\_\_\_ can be free! Ain't no one \_\_\_\_\_

5 2 3 4 5 4 5 6 7 7 7 7 5 5 7 5 7 5

C Gadd9

\_\_\_\_\_ gon - na find me, babe! Ain't no hang - man gon - na, \_\_\_\_\_

/7 7 7 5/7 7 5/7 7 7 7 7 7 3 3 3 3 2 2 3 3

Dsus4

A

E

he ain't gon-na put a rope a-round me! You bet-ter be-lieve — it right —

5 5 5 7 5 5 5 4 4 5 7 7 7 7 7 5 7 5

*Begin fade*

N.C.(C)

(G)

(D)

(A)

— now! — I got-ta go — now! Hey, — hey, hey, — Joe, you bet-ter run — on — down!

7 7 7 5 7 7 7 5 7 7 7 5 7 7 3 0 1 2 3 2 3 4 5 2 3 4 5 4 5 6

E

E7

E

Good - bye, ev - 'ry - bod - y. Ow!

7 7 7 7 5 7 5 7 7 7 5 7 7 7 7 7 7 7 7 7

N.C.(C)

(G)

(D)

(A)

(E)

*Fade out*

Hey, — hey, — Joe, — what'd I say, run on — down!

3 0 1 2 3 2 3 4 5 2 3 4 5 4 5 6 7

# All Along the Watchtower

Words and Music by Bob Dylan

Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$

## Intro

Moderately  $\text{♩} = 112$

B C $\sharp$ m B A B C $\sharp$ m

*mf*

9 9 11 11 11 11 9 9 7 7 7 7 9 9 11

11 11 11 9 9 7 7 0 0 2 3 3 3 4 2 3 4 4 2 2 2 X 2

A B C $\sharp$ m B A B

0 0 2 2 3 4 2 3 4 4 4 0 2 4 4 4 0 0 2 3 4 2 3

## Verse

C $\sharp$ m B A B

1. There must be some kind a way out - ta here, \_\_\_\_\_

4 0 2 2 0 2 0 2 2 4 2

C#m B A B C#m B

say the jok - er to the thief. \_\_\_\_\_ There's too much con - fu - sion, \_\_\_\_\_

4 0 2 2 4 2 0 0 2 2 0 2 4 0 2 2 0 2

A B C#m B A B

na. I can't get no re - lief. \_\_\_\_\_

0 4 4 2 2 4 2 4 0 2 2 0 2 0 2 2 2 2 2 2 2 2 4 2

C#m B A B C#m B

Busi-ness men, they ah, ah, drink my wine. \_\_\_\_\_ Plow man, dig my earth, \_\_\_\_\_

4 0 2 2 0 2 0 0 0 9 11 9 9 11 4 0 2 2 0 2

A B C#m B A B

uh. None will lev - el on the line, uh,

0 0 0 0 2 2 3 4 0 2 2 0 0 0 9 11 9 9 11

C#m B A

no - bod - y of it is worth. Hey, hey!

8va

9 9 11 9 11 11 11 9 9 9 9 10 10 11 11 12 13 13

9 0

**Guitar Solo**

C#m B A B C#m B

*loco*

11 11 9 11 9 9 7 9 7 7 5 7 7 9 9 11 11 9 11 11 9 11 9 9 7 9

A B C#m B A B

7 7 5 5 5 5 5 7 7 8 8 9 11 11 11 7 9 9 9 5 7 7 0 9 9 11 9 11

**Verse**

C#m B A B C#m B

2. No rea - son to get ex - cit -

9 11 11 11 7 9 9 5 7 5 9 9 7 4 4 0 2 2 0 2

A B C#m B A B

ed, uh, heh, the thief, he kind-ly spoke.

0 9 11 9 9 11 9 9 0 9 0 7 7 0 5 5 5 5 7 7 8

C#m B A B C#m B

There are man-y here a-mong us who feel that life is but a joke.

9 9 0 9 7 7 0 7 5 5 0 5 5 5 7 8 9 9 0 9 7 7 0 7

A B C#m B A B

But,uh, but you and I, we've been through that, but, ah,

9 7 7 8 9 0 7 7 0 7 5 9 11 9 11 9 11

C#m B A B C#m B

and this is not our fate. So let us not talk false-

9 0 7 7 0 7 5 X 7 7 7 9 7 9 0 7 7 9 9





C#m B A B C#m B

9 11 11 7 9 9 | 5 7 7 9 9 7 9 7 7 8 | 9 11 11 9 9 9 7

Guitar Solo

A B C#m B A B

Hey!

5 7 7 9 11 11 9 10 11 9 11 | 9 11 11 9 9 7 | 5 7 7 7 9 11 11 11 9 7 9 7

C#m B A B C#m B

9 11 11 7 9 9 | 5 5 9 11 9 9 11 11 11 | 9 11 11 7 7 9 9 9 9

A B C#m B A B loco

8va

5 5 5 5 5 7 7 8 | 9 11 11 7 9 9 | 11 11 11 11 11 11 12 12 13 13 13 17

C#m B A B C#m B

9 9 0 7 7 7 7 | 5 11 11 11 9 11 11 9 | 9 11 11 7 9 9 9

A B C#m B A B

5 0 0 2 3 4 2 | 4 6 6 X X 4 4 4 | 4 X X | 5 4 5 0 7 9 10 11 9

C#m B A B Verse C#m B

3. Well, all a - long — the watch -

11 11 9 9 7 X | 7 7 5 0 2 3 4 2 || 4 0 2 2 4 6

A B C#m B A B

- tow - er, princ - es kept the view. —

0 7 6 6 9 4 6 6 | 4 0 2 2 0 2 | 0 4 4 4 2

C#m B A B C#m B

While all the wom - en came — and went, bare feet ser - vants too. —

4 0 2 2 4 2 | 0 2 0 4 2 | 4 0 2 2 4 2

A B C#m B A B

Well, ah, oh, out - side in the cold dis - tance, uh,

11 9 11 11 9 0 7 7 9 7 5 0 9 9 9 9 11 11 11

C#m B A B C#m B

a wild cat did growl. Two rid - ers were ap - proach - in' —

9 0 7 7 9 7 5 11 11 11 11 11 11 9 0 7 7 7

A B C#m B A B

and the wind be - gan to howl. Hey!

8va-----

11 11 9 9 7 9 0 7 7 11 11 9 11 11 11 12 12 13 13 13 13

**Outro**

C#m B A B C#m B

Ah.

*loco*

11 11 9 11 9 9 9 9 7 7 7 7 11 11 11 11 9 11 11 11 11 9 9 9 9

A B C<sup>#</sup>m B A B

All a-long the watch - tow - er they — say come

C<sup>#</sup>m B A B C<sup>#</sup>m B

in. Have you ev - er? Don't be way out here.

A B C<sup>#</sup>m B

Yeah. \_\_\_\_\_

*Begin fade*

A B C<sup>#</sup>m B A B

Ah, babe.

*Fade out*





A7#9

bout me like a dog, talk - in' 'bout the clothes I wear.

7 7 7 7 7 7 7 7    7 7 7 7 7 7 7    7 7 7 7 7 7 7 7

N.C.(Em7)

But they don't re - al - ize they're the ones

7 7 7 7 7 7 7    7 7 7 7 7 7 7    7 7 7 7 7 7 7

Pre-Chorus

A5 N.C.

who's square. Hey! That's why

7 7 7 7 7 7 7 7    7 7 7 7 7 7 7    5 7 5 7 5 7 5 7

A5 N.C.

you can't hold me down. I don't wan -

(7) 7 7 5 7 5 5    5 7 7 7 5 7 5 5    7 5 7 7 5 7 5

A N.C. A7#9

na be down! I got to move on! Ow!

N.C. Chorus D C D C D C D C D C D C

Ah! Stone free, to do what I please.

D C D C D C N.C.(D) D N.C.

Stone free, to ride the breeze. Stone free!

D N.C. C Cadd9 C A

I can't stay! I got - ta, got - ta, got - ta get a - way

**Interlude**

N.C.(Em7)

Em7

Spoken: Al-right!

Lis-ten to this, ba-by.

(7)

7 7 7 7 7 7 7 7 7    7 7 7 7    7 7 7    7 7 7 7    7 7 7 7

Verse  
N.C.(Em7)



2. Wom-an here, \_ wom-an there, try to keep me in a

Em7

plas - tic cage. But they don't re - al - ize

it's so eas - y to break. Oh, but

A7#9 N.C. some-times I get,uh, hot! I could feel my heart kind-a run-nin' hot.

Em7 That's when I got to move be - fore I

Pre-Chorus A N.C. get caught. Hey! That's why, lis-ten to me, ba - by.

A N.C.

you can't hold \_\_\_\_\_ me down. I don't wan - na be \_

(7) 7 7 7 5 5 | 5 7 7 7 7 5 7 5 7 | 7 7 7 5 7 5 6

A N.C. A7#9

\_\_\_\_\_ tied \_\_\_\_\_ down. \_\_\_\_\_ I got-ta be \_\_\_\_\_ free! Ow! \_

7 5 7 7 5 7 | 7 7 5 7 5 6 | 7 7 5 7 7 5 7 5 6

Chorus

D C D C D C D C D C D C

\_\_\_\_\_ I said, stone free, to do what I \_\_\_\_\_ please!

7 5 7 7 7 7 7 5 7 | 7 7 7 5 7 5 7 5 | 7 7 7 5 7 5 7 5

D C D C D C N.C.(D) D N.C.

Stone free, to ride the breeze! \_ Stone free!

7 7 7 5 7 5 7 5 | 7 7 7 5 7 5 7 5 | 7 7 7 5 7 5 7 5

D N.C. C Cadd9 C Cadd9 C A Aadd9 A Aadd9 A

I can't stay! \_ Got to, got to, got to get a - way! \_ Yeah! \_

C Cadd9 A

Ow! \_ Spoken: Turn me loose, \_ ba - by!

### Guitar Solo

N.C.(Am)

Yeah!

Ow!

A7#9

Uh, huh!

N.C. Chorus D C D C D C D C

Yeah! I said, — stone free, to ride the breeze.



D C D C N.C.(D) (F#) G G# A D C

Stone free, to do what I please! Stone free! Uh,

7 7 7 5 7 5 7 5 2 3 4 5

D C D C N.C. (F#) (G) (G#) A

I can't stay! I (Stone got to, got to, got to get a-way!

7 7 7 5 7 5 7 5 7 7 7 5 7 5 7 5

D C D C D C D C5 D C D C

(Stone free!) I'm stone free right

7 7 7 5 7 5 7 5 7 7 7 5 7 5 7 5

D C D C D C D N.C.(F#) (G) G# N.C.(A)

now! (Stone free!) Spoken: Don't try to hold me back! Ow! \_\_\_

7 7 7 5 7 5 7 5 2 3 4 5

D C D C D C D C D C D C5 D C5 D C5

(Stone free!) I'm go-in' on down the high-way! — Yeah! (Stone free!) Got,

7 7 7 5 7 5 7 5 7 7 7 5 7 5 7 5 7 7 7 5 7 5 7 5

D5 N.C.(F#) G G# A D C D C D C D C D C D C

got, got, got - ta, ah! (Stone free!) Hoo, girl! — Bye, — bye, — ba - by!

7 2 3 4 5 7 7 7 5 7 5 7 5 7 7 7 5 7 5 7 5

**Outro**  
Faster ♩ = 160  
F5

D C D C D

(Stone free!) Ow! —

7 7 7 5 7 5 7 5 3 3 6 3 3 3 6 3 3 3 6 3 3 3 6

*Begin fade*

*Fade out*

3 3 3 6 3 3 3 6 3 3 3 6 3 3 3 6 3 3 3 6 3 3 3 6

# Crosstown Traffic

Words and Music by Jimi Hendrix

Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$

## Intro

Moderately ♩ = 116

Chords: Bsus4, C $\sharp$ m7, F $\sharp$ 7 $\sharp$ 9

mf

Do, \_ do, doo-dle, \_ do, do, do.

Do, do, do, \_ do, do, do.

Do, do, do, \_ do,

do, do.

Do, do, do, do, do, do, \_ do, do, do, do.

Verse

C#7 N.C. F#7 N.C.

1. You jump in front of my car when you, you know all the time \_\_\_\_\_ that, ah,

9 9 9 9

C#7 N.C. F#7 N.C.

nine - ty miles an hour, \_\_\_\_\_ girl, \_\_\_\_\_ is the speed I drive, \_\_\_\_\_ ah.

9 9 9 9

Bm7 N.C. E7 N.C.

You tell me it's al - right, \_ a - heh, you don't mind a lit - tle pain, \_\_\_\_\_ ah.

7 7 7 7

Am7 N.C. G#7

You say you just want me to take you for a drive. \_\_\_\_\_

5 5 6 6 6 6 4 4 4 7 4 6 4

# Chorus

N.C. C#m7

(Do, do, do, do, do, do, do, do, do, do.) — (Cross - town — traf - fic. So hard to

6 9 9 11 9 11 11 9 11

F#7#9 C#m7

get through to you. Do, do, doo-dle, do, do, do. Cross - town — traf - fic. I don't need to

9 9 11 9 10 11 9 11 9 11 9 9 11 9 11 11 9 11

F#7#9 C#m7

run o - ver you. Do, do, do, do, do, do, do. All you do is (Cross - town — traf - fic.)

9 9 11 9 10 11 9 11 9 11 9 9 11 9 11 11 9 11

**F#7#9** **Bsus4**

slow me down, Do, do, do, \_\_\_\_\_ do, do, do. and I'm try - in' to get on the oth - er side of

9 9 11 9 10 11 9 11 9 11

**Verse**  
**C#7#9** **N.C.**

town. Do, do, do, do, do, do, \_\_\_\_\_ do, do, do, do.) 2. I'm not the on - ly soul \_\_\_\_\_ who's

9 9

**F#7** **N.C.** **C#7#9** **N.C.**

ac - cused of hit and run. \_\_\_\_\_ Tire \_\_\_\_\_ tracks all a - cross your back; I can,

9 9 9 9

**F#** **N.C.** **Bm7** **N.C.**

hey, I can see \_\_\_\_\_ you had \_\_\_\_\_ your fun. \_\_\_\_\_ But, ah, dar - lin', can't you see my sig -

9 9 7 7

E7 N.C. A7sus4 N.C.

nals turn from green to red? \_ And with you I can see a traf - fic jam \_

7 7 5 5

G#7 N.C.

straight up a - head. \_ You're just like...  
(Do, do, do, do, do, do, \_ do, do, do, do.) \_

6 6 6 6 4 4 4 7 4 6 4 6

Chorus C#m7 F#7#9

(Cross - town \_ traf - fic. So hard to get through to you. Do, do, do, \_ do, do, do.

9 9 11 11 9 11 11 9 11 9 9 11 9 10 11 9 11 9 11



C#m7 F#7#9

Cross - town \_ traf - fic. I don't need to run o - ver you. Do, do, do, \_ do, do, \_ do.

9 9 11 9 11 11 9 11 9 9 11 9 10 11 9 11 9 11

C#m7 F#7#9

Cross - town \_ All \_ you do is slow me down, \_ Do, do, doo - dle, \_ do, do, do, an' I do.

9 9 11 9 11 11 9 11 9 9 11 9 10 11 9 11 9 11

Bsus4

got bet - ter things \_ on the oth - er side of town. Do, do.)

9 9 11 9 11 11 9 11 9 9 11 9 10 11 9 11 9 11

# Guitar Solo

G#7

(Do, do, — do, do, do, do, do, do, do, — do.

Eadd9

Do, do, — do, do, do, do, Yeah, do, do, yeah! do.) —

## Chorus

C#m7

F#7#9

(Cross - town traf - fic. Look out! Look out.)  
(Do, — do, doo - dle, — do, do, — do, yeah. —

Bsus4

Look out, ba - by, com - in' through.

Do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do.

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 10 11

C#m7

F#7#9

(Cross - town traf - fic.) Yeah!

Do, do, do, do, do, do, yeah. Look out.

9 9 11 9 11 11 9 11 9 9 11 9 10 11 9 11 9 11

Bsus4

C#m7

Do, do, do, do, do, do, do, do, do.

(Cross - town traf - fic.) Do, do, do, doo - dle, do, do, do,

9 9 9 9 9 9 9 9 9 10 11 11 9 11 9 11

[illegible]

65

**Words and Music by Jimi Hendrix**

## Intro

N.C.

(A7)

## Verse

N.C. (A)

1. Man - ic de -

(G) (A7)

pres - sion's touch - ing my soul.

3 7 5 7 5 6 7 5 7 5 7 5

[illegible]

(A7)

just don't know how to, heh, go a-bout get-ting it.

(E) (G) (D)

Feel-ing, sweet feel-ing drops from my

(C) (G) (A)

fin-gers, fin-ers. Man-ic de-

(G)

pres-sion's cap-tured my soul.

(A7)

Yeah. —

Verse

N.C.(A)

(G)

(A7)

2. Wom - an so will - ing, the sweet cause in vain. —

— You make love, you

(G)

(A)

break love, it's, a, all the same when it's, when it's o -



(E)

(G)

- ver. Mu - sic, sweet mu - sic, I

5 7 5 7 5 7 5 5 0 4 2 3 7 5 7

(D)

(C)

(G)

wish I could ca - ress, — ca - ress, — ca - ress. —

5 3 5 3 5 2 3 2 3 2 3 2 3 2 3 2 3 2

(A)

(G)

Man - ic de - pres - sion's — a frus - trat - ing mess.

5 9 7 3 7 5 7 5 6 7

Oo, ow! — (Cough)

5 6 7 5 5 6 7 5 7

# Interlude

N.C.(A7)

do, \_\_\_\_\_ do, do, \_\_\_\_\_

do, \_\_\_\_\_ do, do.

## Guitar Solo

N.C.(A7)

*Play 8 times*

Cry \_\_\_\_\_ on \_\_\_\_\_ gui - tar.

## Verse

N.C.(A)

(G)

3. Well, I \_\_\_\_\_ think I'll go turn my - self off \_\_\_\_\_ and, uh,

(A7)

uh, huh, go on down. Huh! All the way down.

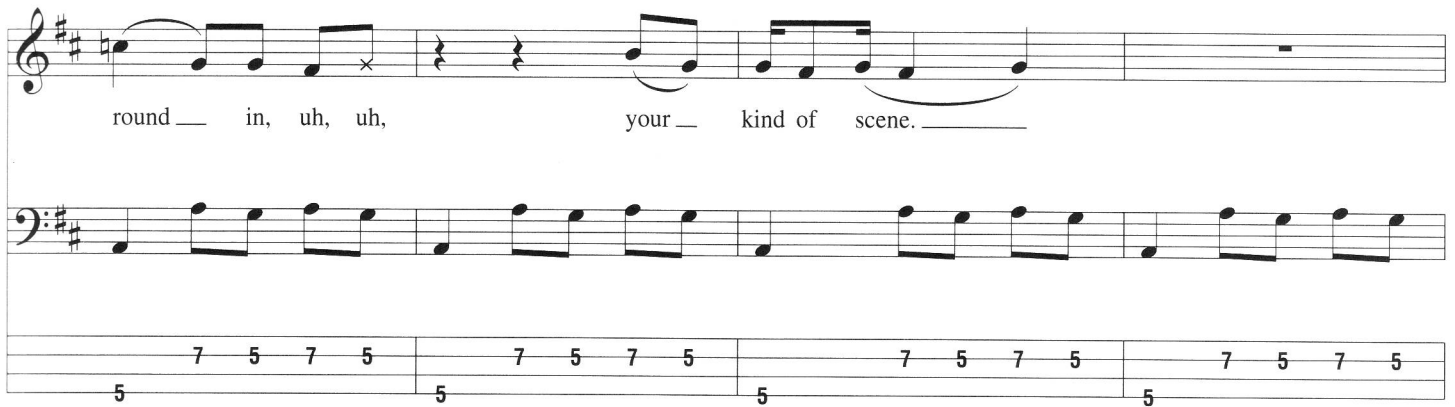
5 6 7 5 7 5 5 7 5 5 7 5 5

(G)

Real - y ain't no use in me hang - ing a -

(A7)

round in, uh, uh, your kind of scene.



(E)

(G)

(D)

(C)

Mu - sic, sweet mu - sic, I wish I could ca - ress and, a,



(G)

(A)

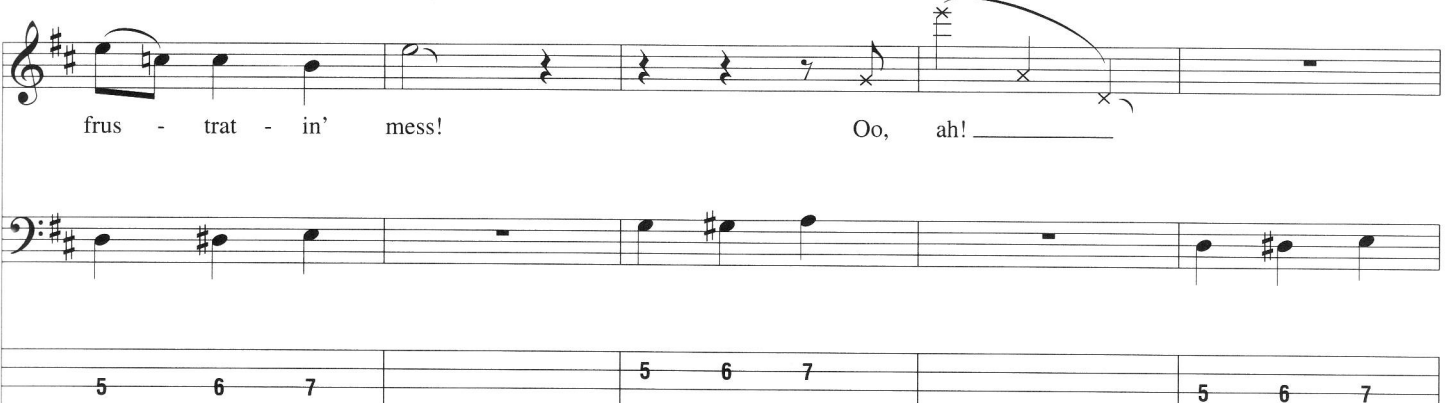
(G)

kiss, kiss. Man - ic de - pres - sion's a



N.C.

frus - trat - in' mess! Oo, ah!



Outro  
N.C.

Dig.                      Ow!

Mu - sic, sweet mu - sic, sweet mu - sic, sweet mu - sic, ah!

Mu - sic, sweet mu - sic, sweet mu - sic. Yeah! \_

5 6 7 5 6 7 5 6 7 5 6 7 5 6 7

Do, \_\_\_\_\_ oo, \_\_\_\_\_ oo.

5 6 7 5 6 7 5 6 7 5 6 7 5 6 7

5 6 7 5 6 7 5 7 5 7 5 5 5

Free time  
A5

*Fade out*

Hmm, hmm, hmm. De - press... (Tongue clicks)

# Remember

Words and Music by Jimi Hendrix

Tune down 1/2 step:  
(low to high) Eb-Ab-Db-Gb

## Intro

Moderately slow Rock ♩ = 98

N.C.

## Verse

A

1. Oh, re - mem - ber the mock - ing - bird, my  
2. See additional lyrics

E

ba - by bun. He used to sing for his sup - per, ba - by.

D

Yes, he used to sing for his din - ner, babe.



A

He used to sing so sweet, but, a,

E

1.

since my ba - by left me he ain't sang a tune all

A

day. 2. Oh, re - mem -

2.

A

ain't sang a tune all day. All day.

# Bridge

E5

Hey, \_\_\_\_\_ pret - ty ba - by, come on back to me, \_\_

7 7 7 7 7 7 7 7

E7 E9

make ev - 'r' - bod - y hap - py as can be, yeah!

7 7 7 7 7 7 7 7

## Guitar Solo

B

7 7 7 7 9/11 9 11 9 11

F#5 E5

9 9 9 9 11/13 11 13 11 13 9 9 9 9 11/13 11 13 11 13 7 7 7 7 9/11 9 11 9 11

B F#5

7 7 7 7 9/11 9 11 9 11 7 7 7 7 9/11 9 11 9 11 9 9 9 9 11/13 11 13 11 13

B

Oh, yeah. \_\_\_\_\_

9 9 9 9 11/13 11 13 11 13 | 7 7 7 7 9/11 9 11 9 11

Verse  
B

3. So, ba - by, if you please come

7 7 7 9/11 9 9 9 11 9 11 | 7 7 7 7 9/11 9 11 9 11

F#5

home a - gain, \_ you know I'll kiss you for my sup - per.

7 7 7 7 9/11 9 11 9 11 | 9 9 9 9 11/13 11 13 11 13

E5

Yeah. You know I'll kiss you for my din - ner, ba - by, now. \_

9 9 9 9 11/13 11 13 11 13 | 7 7 7 7 9/11 9 11 9 11

B

But, uh, — if you don't come back, you know I

Fingering: 7 7 7 7 9/11 9 11 9 11 | 7 7 7 7 9/11 9 11 9 11

F#5

have to starve to death, — cos' I ain't had a kiss all day, —

Fingering: 9 9 9 9 11/13 11 13 11 13 | 9 9 9 9 11/13 11 13 11 13

Verse C

B5

— now. — Aw, babe. — 4. Please — re -

Fingering: 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 || 8 8 8 8 10/12 10 12 10 12

G5

mem - ber. Got to re - mem -

Fingering: 8 8 8 8 10/12 10 12 10 12 | 10 10 10 10 12/14 12 14 12 14

F5

ber. Yeah! \_\_\_\_ Got to re - mem -

10 10 10 10 12/14 12 14 12 14 8 8 8 8 10/12 10 12 10 12

C

ber our love. Come on \_\_\_\_ back in, uh, come on \_

8 8 8 8 10/12 10 12 10 12 8 8 8 8 10/12 10 12 10 12

G

\_\_\_\_ back in \_\_\_\_ my arms. \_\_\_\_ Make ev - 'ry - thing \_\_\_\_ that \_

10 10 10 10 12/14 12 14 12 14 10 10 10 10 12/14 12 14 12 14

C Outro  
G

bet - ter. Spoken: Ba - by,

8 8 8 8 10/12 10 12 10 12 8 8 8 8 10/12 10 12 10 10 10 10 10 10 10

G5

hur - ry up, now. Can you hear — me call - ing you —

G

back a - gain, — now? — C' - mon, ba - by!

*Begin fade* *Fade out*

*Spoken:* Stop jiv - in' a-round! Hur - ry home, — hur - ry home, — uh.

#### Additional Lyrics

2. Oh, remember the bluebirds and the honey, bees,  
 They used to sing for the sunshine.  
 Yes, they used to sing for the honey, baby.  
 They used to sing so sweet,  
 But, a, since my baby left me  
 They ain't sang a tune all day. All day.

# Red House

Words and Music by Jimi Hendrix

Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$

## Intro

Moderately slow Blues ♩ = 66

B7 B $\circ$ 7

Spoken: Ah, \_\_\_\_\_ yeah! —

B N.C.

E7

B7

F $\sharp$ 7

E7

B7



Verse

E7 F7 F#7

B7

1. There's a red house \_\_\_\_\_ o - ver yon - der,

7 7 0 1 2 2 6 7 7 11 9 12 12 11 9

E7

B7

that's \_ where my ba - by stays. \_

0 0 3 4 2 2 5 4 7 7 11 11 9 9 11 11

E7

Lord, there's a red house \_ o - ver yon - der, \_

7 7 11 11 12 12 11 9 0 0 3 4 2 2 5 4

B7

Lord, that's \_ where \_ my ba - by stays. \_

0 0 3 4 2 0 5 7 7 7 11 11 9 9 11 11

F#7

I ain't been home to see my — ba - by —

E7

B7

in — nine-ty nine and one - half days. —

F#7

Verse  
B7

2. Wait a min-ute, some-thing's wrong here, —

E7

B7

the key won't un - lock this door. —

E7

Wait a min-ute, some-thing's wrong, \_\_\_\_

B7

Lord, have mer-cy, this key won't un - lock this door. *Spoken:* Some-thing's go-in' wrong here.

F#7

I have a bad, \_\_\_\_ bad \_ feel - in', \_ uh, \_\_\_\_

E7

B7

that my ba - by don't live here no more.

Guitar Solo

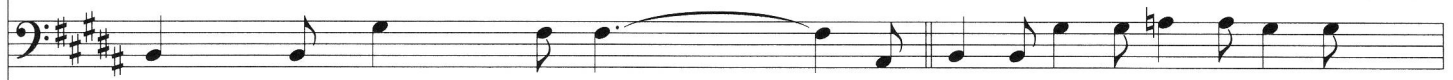
B7

F#7



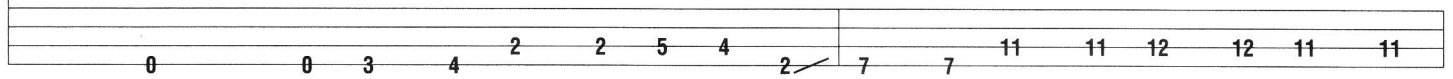
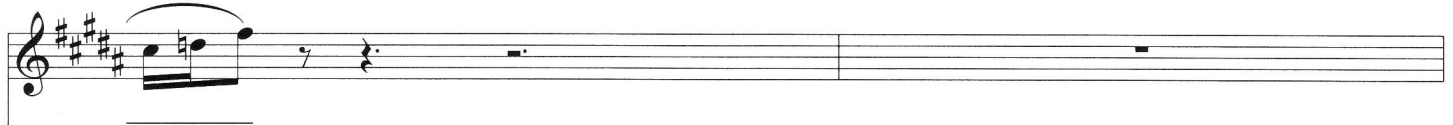
Spoken: That's al - right, I still got my gui - tar. Look out, now! \_

Yeah! \_

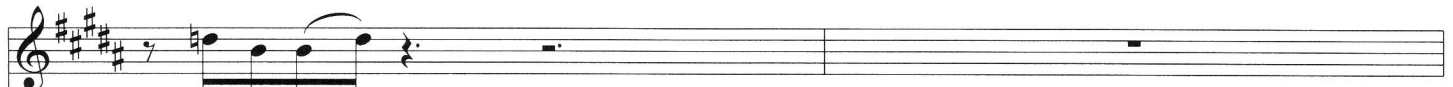


E7

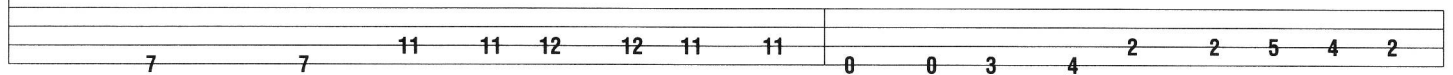
B7



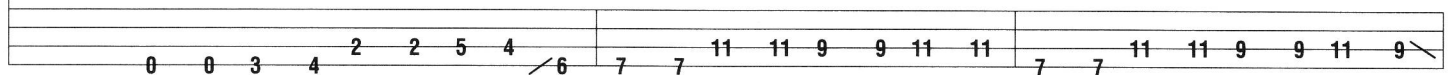
E7



That's al - right! \_



B7



F#7 E7

2 2 6 6 4 4 6 4 6 0 0 3 4 2 2 5 4 2

B7 F#7

3. Well, I might as well, uh, —

7 7 11 11 9 9 11 11 7 7 11 9 9 6

Verse

B7 E7

— go back o - ver yon - der, — way back a - mong — the hills.

7 7 11 11 12 12 11 9 0 0 3 4 2 2 5 4 2

B7

Spoken: Yeah, that's what I'm gon - na do. Lord, I

7 7 11 11 9 9 11 9 7 7 11 11 9 9 11 9

E7

might as well go back o - ver yon - der, \_ way back yon - der, 'cross the hill.

0 0 3 4 2 2 5 4 2 | 0 0 3 4 2 2 5 4 2

B7

7 7 11 11 9 9 11 11 | 7 7 11 11 9 9 11 9

F#7

'Cos if my ba-by don't love me no more, \_ I know her \_ sis-ter will! \_

2 2 6 6 4 4 6 4 | 0

C7 B7 Free time

Yeah!

7 7 6 6 7 7 8 8 | 9 6 7

# Foxy Lady

Words and Music by Jimi Hendrix

## Intro

Moderate Rock ♩ = 96

N.C.

F#m7

B

F#m7

Whisper: Fox-ey!

*mf*

2 2 4 4 2 2 2 0 2 3 4 2 2 X X

## Verse

B

F#m7

B

Fox-ey!

1. Uh, you know \_\_\_ you are a cute lit-tle \_\_\_ heart-break - er, \_\_\_

2 2 X 0 2 3 4 2 2 X 4 4 X 2 2 X 0 2 3 4

F#m7

N.C.

F#m7

ha! Fox-ey! Yeah! And you know \_\_\_ you are a

2 2 4 4 2 4 2 X 0 2 3 4 2 2 X 4 4 X



B F#m7 N.C.

sweet lit - tle — love — mak - er, huh! Fox - ey!

2 2 x 0 2 3 4 2 2 4 4 2 4 2 x 0 2 3 4

Chorus

F# E N.C.(B) F#

I wan - na take you home, — uh, huh! Yeah! — I won't do you no harm, —

4 4 4 4 4 4 4 4 2 2 2 2 2 2 4 4 2 2 3 4 4 4 4 4 4 4 4 4

E N.C.(B) F#m7 E N.C.(B)

— no. — Ha! You got - ta be all mine, — all — mine. —

2 2 2 2 2 2 1 1 2 3 4 4 4 4 4 4 4 4 2 2 2 2 2 1 2 2 3

F# N.C. F#m7 N.C.

Ooh! Fox - ey la - dy! Yeah! Whisper: Fox - ey!

4 17 2 2 x x 2 2 x 0 2 3 4

# Verse

F#m7 B F#m7

Fox - ey! 2. Now, a, I see you, — heh, I'm

2 2 4 4 2 4 2 x 0 2 3 4 2 2 x 4 4 x

B F#m7 B

down on the — scene. — Oh, — Fox - ey. —

2 2 4 0 2 3 4 2 2 x 4 4 2 2 2 2 0 2 3 4

F#m7 B F#m7

You make me — wan-na get up and, uh, scream! Whisper: Fox - ey!

let ring — — —

2 2 x 4 4 x 2 2 x 0 2 3 4 2 2 4 4 4 2

# Chorus

N.C. F#5 E/G# N.C.(B)

Oh, — ba-by, lis-ten now. I made up my mind, — yeah!

2 2 x 0 2 3 4 4 4 4 4 4 4 4 2 2 2 2 2 1 2 3

F#5 E/G# N.C.(B) F#5

I'm tired \_ of wast-ing all my pre-cious time. \_ You got to be all

4 4 4 4 4 4 4 4 2 2 2 2 2 2 1 2 4 4 4 4 4 4 4 4

E N.C.(B) F# N.C. **Guitar Solo** F#m7

mine, all mine. \_ Fox-ey \_ la - dy! \_ Here I come! \_

*p mp mf*

2 2 2 2 2 2 1 2 2 3 4 4 4 19 2 2 X

N.C. F#m7 N.C. F#m7

Fox-ey la - dy! Fox-ey la - dy!

2 2 X 0 2 3 4 2 2 X 4 4 2 4 2 X 0 2 3 4 2 2 X 4 4 2

N.C. F#m7 N.C.

Fox - ey, fox - ey! Fox - ey! Yeah!

4 2 X 0 2 3 4 2 2 X 4 4 2 2 2 2 0 2 3 4

# Chorus

F# E N.C.(B) F# E

I'm gon-na take you home, \_ uh, huh! I won't do you no harm, \_

2 2 2 2 2 4 4 4 2 2 2 2 2 2 1 2 2 3 3 4 4 4 4 4 4 4

N.C.(B) F# E N.C.(B)

\_ no. \_ You got-ta be all mine, all \_ mine. \_

2 4 2 2 2 1 2 2 3 3 4 4 4 4 4 4 4 4 2 4 2 2 2 1 2 2 3

F# Free time N.C.

Fox - ey la - dy! \_ Here I come, ba - by, I'm com-in' to get ya!

4

A tempo Outro F#m7 B

Ow! Fox - ey la - dy, \_ yeah, yeah, \_ ooh!

Fox - ey!

14 2 2 X 4 4 X 2 2 X 0 2 3 4

F#m7 N.C. F#m7 B

You look so good! \_ Fox-ey! (Inhale) Oh, \_ yeah! Ooh! Fox-ey!

Fox-ey! Fox-ey!

F#m7 B F#m7

(Inhale) Yeah! Get it, babe! Fox - ey! You make me feel like, uh, feel like

Fox - ey!

B F#m7 B F#m7

say-in' Fox-ey! Ah, — La - dy! Fox-ey! Fox-ey!

Fox - ey!

B A F#m7 F# B

Fox - ey! La - dy! Fox - ey! La - dy! La - dy!

# Bass Notation Legend

Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:  
A G F E D C B A

Strings:  
high G  
D  
A  
low E

3rd string, open      2nd string, 2nd fret      1st & 2nd strings open, played together

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**SHAKE:** Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.

**NATURAL HARMONIC:** Strike the note while the fret hand lightly touches the string directly over the fret indicated.

**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.

**BEND:** Strike the note and bend up the interval shown.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**RIGHT-HAND TAP:** Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.

**LEFT-HAND TAP:** Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.

**SLAP:** Strike ("slap") string with right-hand thumb.

**POP:** Snap ("pop") string with right-hand index or middle finger.

## Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder).



(*accent*)

- Accentuate note with great intensity.



(*staccato*)

- Play the note short.



- Downstroke



- Upstroke

*D.S. al Coda*

- Go back to the sign ( % ), then play until the measure marked "*To Coda*," then skip to the section labelled "*Coda*."

*D.C. al Fine*

- Go back to the beginning of the song and play until the measure marked "*Fine*" (end).

**Bass Fig.**

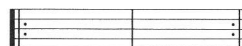
- Label used to recall a recurring pattern.

**Fill**

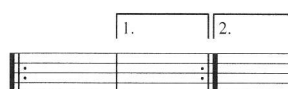
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:** Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).